

# NEW YORK CLIPPER

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## THE TALE OF A TOUGH.

WRITTEN FOR THE NEW YORK CLIPPER.

Hello, Pete! Didn't you know me? Dat's cause me hair don't curl; I've been working the government racket away from de gang and de whirly. It's sneaking out all right, though, and in another week or two I'll put on me new toga and work de town, de same as I used to do. How did I get nipped? Don't you know? Say, didn't dey tell you dat? Why, I give meself up, and done me turn, to save me old gal, Mat. 'Twas dis way. We was crooks, but Mat made up her mind to go straight: I tried to train down wid her, but I found I was overweight. She broke off de snap, and I was dead mad, 'cause she was a dandy mate; 'Twas no use to kick—she called de turn; I couldn't trot her gait. She went to work in a clothing store, and, you bet, der pay was rank: I played de races every day, and at night I worked de bank. She took de grip—she lose her job; she didn't have a red. And her little sister, who had two kids, was brought home de next day, dead. Mat worked dead hard, in a dead square way, to feed and clothe de tree. 'Twasn't in de wood, de baby died. She didn't have strength enough, see? She tried to beg, but dey wouldn't give up; she was too young and pretty dey said; And de blokes around town, who'd give a case for a kiss, wouldn't give her a dime for bread. One night I come out of de game wid a thousand cool in me roll. And I run against Mat on de corner, talking wid all her soul. To a dude who was worth a million—I knew de mug by sight. She was crying and begging for money to pay for a bed for de night. Say, he trow her down and walked away—didn't hear de cry of pain; But before she fell—I was dead on—she swiped his watch and chain. 'Twasn't more dan a minute before de dude got on to de snap. But it didn't take me half dat time to trow me roll in her lap; And I snatched de super from her hand, and told her to cut and run. Den I staggered along wid de watch in me fives, and I reeled like a drunken bum—A cop come up, de bracelets come out—we went to de station paw and paw; I was tried, convicted, sentenced, and got de limit of de law. Stag dat party in de carriage? Dat's Banker Jones and his wife. Did you ever see a woman as stunning as dat in your life? She's smiling at me! Of course she is. Stag me take off me hat; Dat's de woman I've been working for—dat's me old gal, Mat. SEDLEY BROWN.

## ROMEO IN A TANTRUM.

WRITTEN FOR THE NEW YORK CLIPPER.  
BY NORMAN JEFFERIES.

It is the unexpected which always happens, and sometimes you get a story when you are not looking for it. At least, that has been my experience, and the other day I was favored with an acceptable instance of this theory. Calling on my friend Kahnweiler, of the National Theatre, I found him chatting with an old circus man, who, under the persuasive influence of one of Kahnweiler's choice weeds, soon began to develop reminiscences of his show. Hanging on the wall of Mr. Kahnweiler's snug business office is a remarkably well executed and natural specimen of still-life painting. An exact reproduction of a faded copy of THE CLIPPER of Feb. 4, 1888, is given the central post of honor in the picture, and so minutely and faithfully has the artist followed his copy, that the lines of the poem, "A Poet's Philosophy," which occupies the upper left hand corner, may easily be deciphered. In its time, this odd bit of art deceived many persons, its latest victim being the circus veteran, who crossed the room to take the supposed paper from the frame. It was not until his finger grated along the canvas that he realized his mistake, and the incident served to put him in good humor. "For thirty years," said he, eyeing the counterfeit paper with a friendly gaze, "I've stood by that paper, through thick and thin, and I never had occasion but one to regret it. Then it almost cost me my life, and came very near wrecking this very theatre." The conclusion of this sentence prompted Mr. Kahnweiler to get up and close the door to prevent interruption, while the old man continued: "A way back in 1864 I found myself thrown out of work by the disbanding of the show with which I had been engaged. I was at Lima, O., a long way from home, but I wasn't worried, and waited for THE CLIPPER to come along. The first thing which caught my eye in the paper was a card from Adam Forepaugh, advertising for a man to go ahead of his show, which was then playing the National Theatre in Philadelphia. "I sent him a telegram, and in reply was instructed to come on at once, which I did, arriving here as he was getting ready to strike for Baltimore. The star of the Forepaugh Show was old Romeo, the big elephant, and, like some two-legged stars, his temper was none of the sweetest. When he got into one of his infernal tantrums his vicinity was about as comfortable as a powder mill in a thunder storm. He had more innate coarseness to the square inch than is usually found in any member of his cursed species, and there was only one man living who could do anything with him. "That was Johnny Trewaller. Johnny understood

Romeo, and that perverse animal so far understood Johnny as to know that when Johnny said that a thing had to be done, Romeo's most expedient course of action was to do it. In that way a lot of fuss with red hot irons and sharp steel goods would be saved. Johnny had charge of Romeo at a salary of \$150 a week, which in those days was a pretty large amount of money for any one man connected with a show to receive. "At least that is how Forepaugh looked at it, and during the week at Philadelphia the old man determined to cut down expenses. He commenced by discharging Johnny Trewaller and engaging Elephant Bill. This individual hailed from Canada, and, in addition to his professions, that what he didn't

nerved with redoubled vigor, but with equal lack of success. Romeo held the upper hand, and what made matters a hundred times worse, he knew it. He planted himself in the middle of the ring, and almost raised the roof with his triumphant bellows. He kept his long trunk thrashing about him in the air, like a huge nail, and had no difficulty in balking the attempted approaches of his would-be captors. The shouts, pricks and blows of two hours had gradually been working him into a fearful rage. Suddenly, the climax was reached. Tossing his trunk high in the air, he sounded a note of vengeance, and plunged towards us. We scattered like reed birds before a shot, falling over each other in one wild break for safety. Forepaugh was

before he found one. Right where that picture hangs is where his head came through the wall, and the next moment he was skimming around for a fresh place to wreak his temper. "As you may imagine, matters were growing desperate. Unless Romeo could be speedily taken, it looked as if the spot occupied by the National Theatre would, the next morning, be represented by a hole in the ground. Finally, Burrows suggested that Johnny Trewaller be sent for. At first, the old man would not listen to the proposition, but eventually succumbed to our persuasion. A messenger was hurriedly sent after Johnny, and in a short time he arrived. He took in the situation at a glance, and, to Forepaugh's surprise, satly re-

## THE PLUMBER.

WRITTEN FOR THE NEW YORK CLIPPER.

He is what is termed a "corker," An all around New Yorker; A man of might and muscle That is known the country through. He can make you quail and tremble, Like a villain you'll dissemble; When his stony stare is on you, He appears just six feet two. The papers joke and wrangle, The almanacs doth mangle, And represent him in a light Ridiculous to see. Yet he cares not a pickle, For twenty to a nickle, He uses them to start his dres, And chuckles loud with glee. With wife and oldest daughter, He imbibes the mineral water That you get at Saratoga. In the merry Summer time, On the drive you see him prancing— In the ball room find him dancing; But I'll warrant, in the future He'll be in a warmer climate. If you ask me how to stop it, I will simply tell you: Drop it! Don't fill the air with sulphur 'Till it's ninety in the shade. But for useful recreation, When you have your next vacation, Buy a stick or two of solder, And your fortune will be made. EDGAR SELDEN.

## THE LARGEST HOUSE IN THE WORLD.

Every European, American and Oriental country has its scores of public and private mansions, yet Austria has the giant of them all. The Prethaus ("free house"), situated in Wieden, a suburb of Vienna, is the most spacious building on the globe. Within its walls a whole town of human being live and work, eat and sleep. It contains in all between twelve hundred and fifteen hundred rooms, divided into upwards of four hundred dwelling apartments of from four to six rooms each. This immense house has thirteen court yards—five open and eight covered—and a large garden within its walls. A visitor to the building relates that he once spent two hours in looking for a man known to reside in the house. Scarcely a trade, handicraft, or profession can be named which is not represented in this enormous building. Gold and silver workers, makers of fancy articles, lodging house keepers, bookbinders, agents, turners, hatters, officers, locksmiths, joiners, tutors, scientific men, government clerks, three bakers, eighteen tailors, twenty-nine shoemakers, and many other tradesmen live in it. The house has thirty-one staircases, and fronts on three streets and one square. In one day the postman's delivery has amounted to as many as one thousand pieces to this single but gigantic house. To address a letter to the house, and to the person it is intended for, does not assure the sender that the person to whom it is addressed will ever receive it. In order to "make assurance doubly sure," all letters addressed to the "Prethaus" must be provided with both the Christian name and the surname of the person, the number of the court, staircase and apartment; otherwise it is as apt to go astray as though unprovided with directions as to street and numbers. At the present time twenty-one hundred and twelve persons live in this immense building, and pay an annual rental of over one hundred thousand florins.

## SCOTT'S LOVE FOR ANIMALS.

Scott's horse, Brown Adam, was perfectly quiet with his master, but would not allow any one else to mount him, and broke the arm of one groom and the leg of another when they tried to do so. "Camp" was at this time the constant parlor dog. He was very handsome, very intelligent, and naturally, very fierce, but gentle as a lamb among the children. As for the more locomotive Douglas and Percy, he kept one window of his study open, whatever might be the state of the weather, that they might leap out and in as the fancy moved them. He seemed, Lockhart adds, "to consult not only their bodily welfare, but their feelings in the human sense. He was a gentleman even to dogs." Camp died at his master's house in Edinburgh, and Scott excused himself from dining out that day on account of "the death of a dear old friend." Like their playmates, Camp and the grayhounds, the children had at all times free access to their father's study, and never considered their prattle as any disturbance, and would break off in his work, at their request, to repeat a ballad or a legend. He taught them to think nothing of danger, and, as they grew older, accustomed them to his reckless delight in fording dangerous streams. "Without courage," he said, "there cannot be truth, and without truth, there can be no other virtue." "No man," says Scott's biographer, "cared less about popular admiration and applause, or for the least chill on the affection of any near or dear to him, he had the sensitiveness of a maiden."—Good Words.

They were from Chicago, and rich. The daughter was taking lessons in coyness and social small talk. "A penny for your thoughts," she archly remarked, to an abstracted visitor, and then felt, from the look of horror that overspread her parent's face, she must have been guilty of a false step. "Why don't you offer him a dollar?" was that lady's criticism, after the visitor's departure. "We've got money, and you mustn't be afraid to let folks know it."—Philadelphia Times.

"Now," said the man, who was anxious to sell some real estate, "if you will jump into my carriage, I will take you out and give you the lay of the land." "You're sure that your grammar is all right?" said the prospective purchaser, cautiously. "How do you mean?" "You are quite confident, I hope, that it isn't the lie of the land I am going to get?"



know about elephants was not worth considering. He won Adam's heart by agreeing to look after Romeo for about one third of what Johnny had received. Bill's claims as to his experience with elephants may or may not have been warranted by facts, but what he did not know about Romeo was considerable. "It was late Saturday night when I arrived at the National to report to Forepaugh. I had gone in through the stage entrance. On the opposite side of the ring from where I came in was a group of men, who seemed rather excited. Forepaugh was among them, and from his gesticulations I knew that something was up. He had not noticed my entrance, so I started across the ring when Forepaugh looked up and spied me. It seemed as if he were about to smile in recognition, but, almost instantly his expression changed into a look of terror and I heard him shout. "My God, man, look out!" "The next instant I landed on top of Charley Burrows' head. Romeo had pounced on me from behind, and had flung me into the group of circus men. The old brute was in one of his regular tantrums. Lucky for me it was that his ugly mood had not yet reached a murderous point, or I would not have been alive to spin you this yarn. As it was, I was pretty badly shaken up, and Burrows fared little better. "The trouble was about Elephant Bill. Accustomed to Johnny Trewaller's methods, Romeo was not pleased with the new order of things. He resented Bill's attempt at dictatorship, and to express his dissatisfaction he resorted to every device of his shrewd tribe. For over an hour before I made my remarkable appearance on the scene, Forepaugh's men, headed by Elephant Bill, had been trying to 'take' the refractory monster, and for the same length of time that unruly animal had successfully resisted their industrious endeavors and skillfully avoided the many crafty snares laid for his capture. "After Burrows and I had been picked up, straightened out and dusted off, operations were re-

foremost in the rush, and reached the front door in advance of any of the rest. "The move puzzled Romeo, and seemingly disconcerted his plan of attack. When we broke in different directions, he at first seemed inclined to give chase, but, evidently being in doubt as to which one to pursue, he changed his tactics and returned to the centre of the ring, while we stood huddled together at the door, awaiting his next move. For a few minutes the diabolical old brute stood slowly wagging his head from side to side, as if deliberating on what to do next. Then he started across the ring, and with one push demolished the partition between the performing floor and the seats. Three tiers of seats were next added to the wreck, and then he turned his attention toward the pillars which supported the balcony. "These pillars were made of wood, and, while sufficiently strong to serve the purpose for which they were designed, they were not calculated to withstand the attack of an infuriated elephant. Selecting the nearest column, Romeo wrapped his trunk around it, and then, settling back on his feet, braced himself for a pull. Two or three terrific tugs followed, and, on the last one, the pillar snapped like a pipe stem. Did you ever see an elephant smile? No? Well, you should have been there to see the fiendish grin of that animal when he found in those pillars choice food for his destructive taste. "Around the ring he went, only stopping to make splinters out of the balcony supports, and, by the time he had finished one side of the house, Forepaugh and the rest of us were thoroughly alarmed. Something had to be done, and quickly too, or Romeo would have the theatre down on our hands. Elephant Bill was ordered to make another attempt to take his charge. With visible trepidation he approached the elephant, but a vicious swish of Romeo's trunk sent him flying for safety. It was clear that Bill was not able to improve the situation. By this time, Romeo had walked through more tiers of seats, and was trying the walls with his head, in search of a weak spot. It was not long

fused to have anything to do with the business. "You hired Elephant Bill to take charge of the elephant, and now let him do what he is paid for," was Johnny's answer to his late employer's request. Forepaugh caved. He offered Trewaller five hundred dollars to get Romeo safely out of the building, and, after a moment's deliberation, the offer was accepted. "The operation consumed about ten minutes. Romeo was engaged in butting down a ten foot section of the side wall as Johnny walked up to him and administered a severe kick in the nearest and most conspicuous portion of his huge anatomy. The beast turned like a flash, with uplifted trunk, in time to hear the command: 'Down, you brute!' "The threatening trunk fell instantly, and the conquered animal sank to the ground as meekly as a lamb. Johnny stood over him while the men adjusted the chains, and fifteen minutes later walked out of the building with \$500 stowed away in his inside pocket, while the rest of us repaired to a convenient place, to restore our shattered nerves. "Of the party that witnessed the exciting event, and trembled for the safety of ourselves, and the theatre, there are now but three alive to tell the tale—Johnny Trewaller, Charley Burrows and myself. Forepaugh has pitched his canvas in another land, and so have the others, including Elephant Bill, who fell a victim to Romeo's vindictiveness. Elephants never forget, and the memory of that night's defeat always rankled in Romeo's mind. He charged the whole affair to Bill's account, and resented the change of masters. One day when the show was travelling in Canada, Bill sat down on a fence rail to smoke a pipe. It was his last smoke. "Approaching him from behind, Romeo gently encircled his waist with his long trunk, and then pounded the unfortunate keeper against the fence post until he had reduced him to a mass of mangled flesh and bones. "And this is the story told by the old circus man to Mr. Kahnweiler and myself. When I run across Trewaller or Burrows I shall apply to them for corroboration.







**OHIO.**

OHIO.

have gone back to New York. While the talk of reorganization was in progress, Miss Harvey was planning to wed Claude H. Brooke, the comedian of her company. Mrs. Harvey was taken seriously ill in consequence of the rapid conquest Cupid had made. Both sides ran into the wide open arms of the papers, and told of their loves and hates while several of the company, lacking angels to pay their hotel bills, winged their way to New York. Miss Harvey has promised to discard her comedian-lover, and the prospective honeymoon has turned to green cheese.

(HEARD OPERA HOUSE.—Cleveland's Consolidated Min-

**PRELIE** came March 9. Last week, "The Crystal Slipper" played to crowded houses. Francis Wilson led.

**HUCK'S OPERA HOUSE**—"The Hansons presented "Sue Barton," The Arizona Opera presented a phenomenal business last week. "Poor Jonathan" made a hit and was succeeded by "The Grand Duchess." Concord's Opera Co. led.

**THE NEW OPERA HOUSE**—Thomas K. Murray opened 9 in "Mr. X." The house was dark last week. James O'Neill came 16.

**MARRIS' THEATRE**—"N. S. Wood came 8 in "Out in the Streets." The "Paymaster" drew great houses. "Lost in New York" came 16.

**HAYLIN'S THEATRE**—"The Inspector" was given S. La's week, "The Fast Mail" crowded the theatre. Frank Daniels 15.

**PEOPLE'S THEATRE**—Weber & Fields' Co. arrived & following the Rents Santley Co., which did a great business. Hyde's Specialty Co. 15.

**KOHL & MIDDLETON'S MUSEUM**—S. A. Shields and his giant wife, Mrs. Annie O'Brien, were in curio hall & with Zip and Ash, & the Congo spotted boy, Hall (Yankee Whittier), Whale Oil Gus and Zangeretta. The Memphis Tumbler troupe occupied the b-jon stage. Harry Collins Comiques were in the auditorium, introducing Khrens and Gola, Foster and Russo, Frank Ruck, Lizard and

Lucifer, McKiray and Merdant, Canyon, William Irwin, Mils, Irwin and Harry W. Collins. The business is remarkably large. Bloom, manager of the late Trans-Atlantic, has been spending a few days here in the bosom of his family. He leaves for the front this week, and continues on Hermann's staff. . . . Selden Irwin was in the country again last night at Montgomery, his old home near the BADGER. Harry R. Hartman, his stepson, was among the mourners. Adiaclasia, late of "The Sea King," was the soloist at the Sunday Pop at Music Hall 8. . . . Matilda Cottrill, of our

cial engagement of a week. Louise Kissing was fairly overwhelmed with floral tributes last week. Emma Cranch appeared here at a song recital. The Actors' Fund will benefit at the Grand April 9. Advice from Pittsburgh state that Maud Daniels, a Cincinnati girl, with the Wilbur Opera Co., is sick there. Benj. Tullih, of "The Inspector," enjoyed the week here. Ida Mule was also in the city. Mrs. Tullih denies that she has retired with pneumonia. Marriage of Collins has been postponed. The Odenon is to be remodeled next summer—or, rather, the stage. The improvements will increase the seating capacity by three hundred or more.

more. James R. Macka, Forepaugh's Yankee farmer, is enjoying a brief vacation here. He has been doing the "jar set" on Kohl & Middleton's circuit for three weeks past and is looking for a new assignment here. The U. S. Trio are appearing at Young's Concert Hall, Over at Washington Park Hall, Emma Swinton, Vera Evans, Ida Bailey, Angelina and the other girls are doing a new act. The "Fighting in the Hills" was a member of the Floating Opera Co., which recently drifted into port here, after a tour of the river towns. She has been mixed up in several legal squabbles since the "Fighting in the Hills" troupe was here, regarding the "jar set" profession.

**COLUMBUS.**—At the Grand Opera House, "The Stowaway" opened a week's engagement Feb. 8. Louis Morrison had a splendid week closing 7. Rhea comes 13. METROPOLITAN OPERA HOUSE—Mrs. Leslie Carter had light business 2, 3, 4. The house will be dark until Primrose & West's engagement 14.

**PARK THEATRE.**—Reuben Glue opened a four-night engagement 8. "Under the Gas Light" did well 1-4.

**BIJOU THEATRE.**—Business averages well. Opening **R** Heider and Miller, Brannan and Bailey, Frank and Fanny Forrester, and Demavain and Dupuis. **W** Veide and Zola. **T** Bijou Mignon, Minnie Hughes, Ward and Daisy Kemp, and Evans, Janea Neary, Alice Clarke and May Wilson. Business is good.

**COLUMBIAN AMUSEMENT HALL** had fair business, ending **R** New faces **9** Carlton and Andrews, Lizzie Hanley, Alice Dakin and Manning and Wolley.

**PEOPLES THEATRE**—Week commencing 9: La Ciede comes Bros. George and Maud Ricketts, Robert E. Ditttrich and Klity May La Ciede, Varula Vadera, J. W. Dempsey and Laara Mortimer.

**Cleveland.**—At the Euclid Avenue Opera House, Rhea comes Feb. 9 for three nights, J. K. Mumford for the remainder of the week. Richard Mansfield is due Feb. 10. The McCaull Opera Co. closed a successful season's engagement 7.

**LYONET THEATRE.**—Frank Daniels opened 9 for one week. "The Burglar" closed a fair week's business 7.

**JACOBS' THEATRE.**—"Money Mad" came 9 for one week.

[illegible]

**Toledo.**—The Theatrical Mechanics' Association's benefit at the Wheeler Sunday night, Feb. 8, was a satisfactory entertainment, consisting of one act of "Grand Stepmama," "Yesper Bells," one act from "The Great Metropolis," Barney Ferguson and Lizzie and Vinnie Daly of the "McCarthy Malapops" Co., Goidie Barban and Selma Herman, the Milts Zither Club and John Dusha.

**Manusbury.**—At the Opera House Jan. 3 "Tudor Hum" came to a fair house. "The Bottom of the Sea" did good business Feb. 2. "McCarthy's Wife"

lapse! 6 delighted a good house. Rhoda well  
Booked: 10 "A Hunch of Keys": 13. Cleveland Minstrel  
Steubenville.—At the City Opera House, "The  
Boy Troop" comes Feb. 11. "McCarthy's Mishaps" 1  
"Uncle Hiram" 22 "A Midnight Alarm" pleased a large  
audience 5.....At the London 9: Retlaw and Altott  
Hattie Westcott, Kitty Pink, the Barton Sisters, Kumm  
Connors and Dave Tracy. Ada Page left 8 for a Western  
trip.

**Hot Springs.**—At the Opera House Pete Baker presented "Bismarck" Jan. 29 to a large audience. Louisa James had a large audience Feb. 2. McKee Rankin had a good house 3. At the close of the third act and after a long wait during which the audience became impatient Mr. Rankin appeared in front of the curtain, and stated to the audience that the party who had been his manager but had been driven away by his own friends was Mr. V. V. Vleet, the manager of the Opera House, into holding back and refusing to pay over to him the evening's receipts.

He therefore refused to proceed with the performance, and told the audience that his not having fulfilled his part of the contract by not presenting the music and programme as announced entitled them to demand a refund from him. Mr. Vissel entered the theatre, and stated to the audience that a difficulty had arisen between Mr. Rankin and Manager Chauncey Fulsler, who had made and signed the contract with him for the appearance of Mr. Rankin and his company. That both gentlemen claimed that they would hold him responsible for the money if paid to either, and he was at a loss how to proceed in the matter. The audience by a loud

**Little Rock.**—Neither Primrose nor West sawed the second night of their appearance at the Lyric. The audience was small, and the show was a disappointment. The Lyric is a small, intimate theater, and the show was a disappointment. The Lyric is a small, intimate theater, and the show was a disappointment.

**DELAWARE.**

**Wilmington.**—At the Grand Opera House McCabe & Young's Minstrels gave one of the best plays ever seen here. The play was "The Corsair" and was played Feb. 2.

formances of the season to a large number of patrons. Coming: "A Pair of Jacks" 11, Annie Pixley 13, 14, "Big Guard Jr." 16, 17, 18, the Lilly Clay Co. 19, "An Irish Arab" 20, 21.

**ACADEMY OF MUSIC**—Delaur & Debrimont's Burlesque Co. drew good houses 2, 3, 4. "Hilarity" did a large business 5, 6, 7. Coming: C. E. Fyverer 12, 13, 14, Weber Field's Co. 15, 17, 18.







## SOME NEW PLAYS.

## The Story of "John Needham's Double," as Interpreted by E. S. Willard.

At Palmer's Theatre, this city, Wednesday night, Feb. 4, Joseph Hatton's three act drama, "John Needham's Double," was performed for the first time on any stage. It is based upon Mr. Hatton's story of the same name. E. S. Willard impersonated the dual characters. The plot is exceedingly simple. Joseph Norbury is a simple minded, well bred, lovable English country gentleman, who is called to America on business. He is not well, having an affection of the heart, and his sister, whom he has never been parted, worries about his going. Norbury goes up to London and meets John Needham, who resembles him closely. The resemblance makes them acquaintances. They chat together at the Reform Club, and Norbury promises to call at Needham's house and smoke a cigar. Needham, whose name has been great in politics and finance, is a ruined man. He has made all his preparations for suicide. The meeting with Norbury causes him to change his plans. He determines to murder Norbury, leave the body in his own deserted house, assume the character of Norbury, go to America, secure the large legacy there awaiting his double, and then pass the remainder of his life in a remote clime. He accomplishes the murder in a scene of remarkable pictorial impressiveness and thrilling theatrical effect, and is almost at the culminating point of success in the awful scheme he has planned, when he is defeated by Kate Norbury, and dies a suicide.

## "Sweet Will."

Henry Arthur Jones' one act comedy, "Sweet Will," was done for the first time in America, Feb. 4, at Boyd's Opera House, Omaha, Neb., by members of Chas. Frohman's "All the Comforts of Home" Co., this being the cast: Mrs. Darbyshire, Marie Greenwald; Judith Lovell, Maud Haslam; Fenton, Joseph Humphreys; Will, Henry Miller. "Sweet Will" is a pretty little English home comedy of today. Its narrative consumes forty minutes, and employs five people. It is a tale of a young man who dearly loves a maiden, and is dearly loved by her. Neither of them confesses to the attachment, however, and it remains for a combination of rather commonplace circumstances and the solicitude of a mother for the happiness of her son to bring the young people to the full realization of the fact that death would be preferable to separation. The other characters are the young man's sister and his aged valet, both of whom are as anxious as the master to have him marry the girl of his choice. He dissembles his affection, because he finds her a beggar, and he does not want to have his mendicancy shared by the girl he loves. He has already decided to go abroad to mend his fortunes, when his sweetheart receives a written offer of marriage from another, and, hoping to bring him to a sense of his position, he tells her of the disclosure as an excuse to his mother—from whom he has concealed his impoverished condition—for his immediate emigration. She hastens to tell the young woman of the intensity of her son's passion, and the happy girl loses no time in making him understand that his suit is anything but hopeless. The best scene in the sketch is where the young couple discover their mutual admiration, and he is restrained by consideration for her future comfort from confessing his love. A letter from an uncle in America, containing the welcome intelligence that he has settled \$100,000 upon his niece as her marriage dowry, makes everybody happy, and the curtain descends to the orchestral strains of "Home, Sweet Home."

## "Die Hauben Lerche."

Ernst von Wildenbruch's drama, in four acts, had its American premier at the Stadt Theatre, Milwaukee, Jan. 4. The plot: August Langenthal, and Herman, his stepbrother, covet an innocent working girl, Lene Schmalenbach, who is in love with one of her own class, Paul Hefeld. Both brothers are totally opposed to the match, and August, full of ideas regarding the working classes, and Herman, profligate in the extreme, August makes the girl a proposal of marriage, which she unwillingly accepts, in order to furnish her sick mother with comforts. The next day, day of marriage approaches, the more Lene finds her fear of her betrothed growing. In her desire to escape the disastrous ordeal, she rushes into the snare which Herman has prepared for her. On his representation with his good girl, she intends to run away with him, and, for that purpose, goes to his room at night. Herman, after coaxing her to partake of some wine, tries to seduce her. Lene, in her despair, rushes to the window, giving the alarm. August appears. An explosion follows. August, seeing how fruitless his endeavors to win Lene, resigns her to her lover. The cast: August Langenthal, Julius Richard; Herman, Franz Kauer; Lene, Clara Zuhl; Mrs. Schmalenbach, Victoria Schmalenbach; Paul Hefeld, Hermann Schmalenbach; Theo. Fehlt; Paul Hefeld, Hermann Schmalenbach.

## "Der Geigenmacher von Mittenwald."

This German peasant play, by Ludwig Ganghofer and Hans Neupert, was done for the first time in America Feb. 4, at the Amberg, this city, by the Muenchener Ensemble. It is unusual in its plot and its characters. It is in the person of a girl, who has secured her hand but not her heart, and she meets a tragic end in order that she may marry her first love. With the conclusion of the play, the audience is left in the belief that the dramatic action is forced to the tragedy that seems to be imminent from the beginning. The first scene is that of the marriage of Beni, the violin maker, with Afra. The festivities are being celebrated, and Beni, who is the husband, in his home, discovers the reason of his wife's sorrow and her love for a man who has just engaged to be the manager of his business. After some excellent comedy follows the great scene of the play. Beni, who is the husband, arrives and enters the room while Afra is alone, and Beni hears the declaration of his wife's love, which she is trying to forget, and of her determination to be true to her husband. Beni resolves to give up his position as violin maker, and is about to leave when the young wife, in a paroxysm of hysterical impulse, rushes to him and embraces him in farewell. Beni, feeling that he has wrecked the happiness of two lives, continues to play the violin, and Beni, who is the husband, does not tell her what he has witnessed, but affectionately kisses her and leads her to the door, bidding her seek rest. The last act takes place in the mountains. Beni is about to commit suicide, but is prevented by a peasant, who tells him of his marriage to a bride with a past history. Enraged beyond control, Beni grapples with the man, who plunges a dagger into the young husband's breast. Afra and the rest appear on time to hear him play the violin in the care of Beni, her first love, and see him expire.

## NEBRASKA.

Omaha.—At Boyd's Opera House, Maggie Mitchell comes Feb. 9, 10, 11, Cora Tanner 12-15. "The Private Secretary" 16, 17, 18. "The Two Sisters" 19-22. "All the Comforts of Home" did a good business 2, 3, 4. "Shenandoah" did a fair business 5, 6, 7. "The Two Sisters" 8, 9. "The Two Sisters" 10, 11. "The Two Sisters" 12, 13. "The Two Sisters" 14, 15. "The Two Sisters" 16, 17. "The Two Sisters" 18, 19. "The Two Sisters" 20, 21. "The Two Sisters" 22, 23. "The Two Sisters" 24, 25. "The Two Sisters" 26, 27. "The Two Sisters" 28, 29. "The Two Sisters" 30, 31. "The Two Sisters" 32, 33. "The Two Sisters" 34, 35. "The Two Sisters" 36, 37. "The Two Sisters" 38, 39. "The Two Sisters" 40, 41. "The Two Sisters" 42, 43. "The Two Sisters" 44, 45. "The Two Sisters" 46, 47. "The Two Sisters" 48, 49. "The Two Sisters" 50, 51. "The Two Sisters" 52, 53. "The Two Sisters" 54, 55. "The Two Sisters" 56, 57. "The Two Sisters" 58, 59. "The Two Sisters" 60, 61. "The Two Sisters" 62, 63. "The Two Sisters" 64, 65. 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## MISSOURI.

men's Club?" "A Social Reason?" "A Barrel of Money?" "Alvin Jolson!" "Gertie's Minstrels!" 17, 18.

**Galveston.**—At the Tremont Opera House, rank Maxie comes 14. "The Fat Man's Club!" 11, 12, McKee Nance 13. Louis James played to fair business Aug. 29, 30, 31. Alvin Jolson's Co., in "Fablo Dama!", did a good business P. 7, 2, 3.

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**ILLINOIS.**

**Chicago.**—The week has not been eminently satisfactory. Attractions were for the most part mediocre and the weather was execrable. With the bright star atmosphere that set in Friday, Feb. 6, and with the rare attractions offered at all the downtown theatres and at many of the outlying ones as well, the current week ought to be one of the best of the season.

**GRAND OPERA HOUSE.**—Frank Daniels, in "Little Jack," didn't fare so well on his second week, but tomorrow was by no means poor. He closed 8, and is closed 9 by Mrs. Leslie Carter in "The Ugly Duckling." There is no little speculation as to how Mrs. Carter will fare in the city, where she belongs, and where her sensational suit for divorce took place. Her husband, and namesake, she is, a highly popular club member, and one of an aristocratic and wealthy

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PEOPLE'S—"The Burglar," with Al S. Lipman and the same company recently appearing at the Haymarket, opens S. "Honest Hearts and Willing Hands" closed 7 tremendous houses. Champion Sullivan was in a particularly happy mood all the week, and, when the humor of his "Honest Hearts" failed him, he came with a sentimental ballad that caught the galleries for tremendous applause. "Under the Gaiety" 15.

MADISON STREET OPERA HOUSE—"It begins to look as if Hannah & Hogg was going to succeed finally in placing his hands little theatre on a paying basis. The American Beauty Girls Burlesque Novelty Co. closed 4 and

**STANDARD**—Frank I. Frayne, who presented "El Sionni" to crowded houses here a week or two ago, returns with "Kentucky Hill," which includes an army on overboard, a battle scene, a scout's camp, Frank Frayne's acting horses and trained dogs, two performing bears

CRITERION — Louise Dempsey opens 9 in "The Devil in Maria" and "The Veiled Prophet," both of which were presented a couple of weeks ago at the People's. Included in the organization are McCloud and Melville, Fish and Richmond, Zamora, Wilson and Jennings, Knight and Adams, J. Kane, Minnie Talbot, Ada Kevyene, Lizette and Alvey, Lillian Chapin, Miss Rose, Helen Kieran and Lillian Herbert. The Horshoe Four Big Burlesque Co. had good houses all last week.

CRITERION — "The Blue and the Gray." After successful

Peaks on the South and West Sides, moves over S. K. L. Leader's work in the principal role is much praised. Dan O'Carthy's "True as the Sun" closed a good business at the Theatre Royal, Dundee. Dime and South. The Hippo Village, Froh La Verne's Illusions in Theatre No. 1; Nat Blossom's Serenaders in No. 2, and Siberian Quartet Vandaveille in No. 3. West Side: All Ben Day's performing Arabs, Eddie Edwards' Comedians in Theatre No. 1; Kuezy & Russell's Serenaders in No. 2, and Bartell's Paris Vandaveille in No. 3. Theatres: Theatricals, Dime, and South. Sig Lowanda, strong man, feats of strength and dental power; Ida Williams, gitanes; Mme. Lazzardia, trained birds; Ferguson's American All Star Co. in Theatre No. 1 and Royce

ALTON'S Comedians in No. 2  
EDDIE KNUFF.—A. H. Knell, cornet soloist; Prof. Hoff-  
man, "Black Art," and "Strombeika," Addie Smith,  
soprano; Horace Jackson, and the Sibson Trio, (traverse  
saxophone). There in addition to new gags and other attrac-  
tions in the music, and the Hungarian Gypsy orche-  
stra.  
CLARK STREET THEATRE.—"After Twenty Years,"  
which was given its first presentation here one Sunday  
in last season, moves over from the Alhambra for  
the week beginning 8 "Heart of New York" closed to fair  
box office, 10 "Stolen Goods" 11 "The Sign of the  
TIMMERMAN'S GRAND OPERA HOUSE, KNULEWOOD.—  
Brady's "Bottom of the Sea" (Co. will have its first pre-

CHAT—Manager Charles Melville is looking time for his new star, Lottie Williams in "New York Day by Day." The family of Jessie Bartlett Davis has been sadly afflicted by the present war. One's wife or so has a father dead, a brother is wounded, and now it is her eldest brother at Morris Hill. He is the fourth death in the family within a year.... The first Chicago performance of "The Southerner" takes place at the Auditorium 17. ... Maj. McConnell, one of Chicago's most gifted dramatic writers, suggests the following: "Some time next month McVicker's Theatre will be ready for reopening, and I am sure that the management will find it profitable to suggest that the connection could not be better

marked then by a grand testimonial performance or performances, through which the community could testify appreciation of Mr. McVicker's nearly half a century here of pluck, energy, devotion to the best stage art, and good citizenship generally. Nothing could be more fitting. Is there any one who will take the lead? ... all the scenery, costumes and properties for the big, prototheatrical spectacle, "A Night in Feltin," which H. H. Theatre is to produce next Summer, will be brought to this city direct from London, this being the first production of the spectacle in America. It opens the last of June, and continues till Sept. 1, three nights a week.

**Decatur.**—At the Powers Grand, "Shenandoah" pleased a large audience Feb. 3. Oliver Byron came to fair business. "Two Old Cronies" come 9. "Hands Across the Sea" 11, 12. E. H. Sotheby 13, Mattie Vickers 17, Evans & Hisey 19.

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**KENTUCKY,**

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**Louisville.**—At Masonic Temple, "The Devil's Mine" was produced Feb. 3-4 to good attendance. "Uncle Tom's Cabin" played a return date 6, 7, drawing well.

For 9-11, Lewis Morrison's "Faust"  
MACAULEY'S—Rhea, 3-4, drew big audiences. T. E. Murray produced "Mr. K" 5-7, to fair houses. For 9-11, "A Texas River"  
Harris—N. E. Wood drew big houses all last week. Week of 9, "True Irish Hearts."  
BUCKINGHAM—Ada Ray's Burlesque Co. played to big business last week. Week of 9, Thomas' Burlesque Co. (GRAND CENTRAL)—Week of 9, Prof. E. Dever, Grace May, Bobby and Annie Hydes, Harry W. Bartlett, Mme. Dever and Frank Bennett. Business is good.

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**Paducah.**—No attractions have played this

Since the McGibney family, Jan. 21, 22, "Paul Kaurer" did not arrive Feb. 3 as booked. No cause was given. Oliver Byers, "The Plunger" and "Casey's Troubles" returned. The Dixie Band, led by Andy Houghton, of Nashville, Tenn., last week. Rita Reed, Edwin Paulie and several members of the company were in this city 3, on their way to Chicago, Ill. Bad business was the cause. "Hughes' Floating Opera House" a small boat show, is here. The Terrell Bros. are adding daily to their canvas show. They are to start overland early in April. Manager Quigley is out again, after several days. Hinton.

**Owensboro.**—"Casey's Troubles" amused a big house Feb. 3. "Tom Quigley" will play Feb. 4. "The

**WYOMING.**

**Cheyenne.**—"The Clemenceau Case" had a jammed house Feb. 4. O'Ga Widgren 15, 16, 17.

**SOUTH DAKOTA.**

**Sioux Falls.**—"McCarty's Mishaps" canceled

Feb. 14 but will appear later. J. Z. Little's Co. presented "The World" to a full house 2, and returned 1 and presented "Little Nugget." The New York Symphony Club 16.

*Continued on Page 779 and 782,*





RATES:

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THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (LIMITED), PUBLISHERS.

GEO. W. KEIL, MANAGER.

SATURDAY FEBRUARY 14, 1891.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Addresses of subscribers not given. All in quest of such should write to those whom they seek, in care of THE CLIPPER Post Office. Letters will be advertised only on condition that the writer will be able to supply the full name of the person sought, and that the name of the person sought is not a name of a person who is now living.

THEATRICAL.

D. E. and M. L. Dubuque.—Most of the dramatic companies close their tours between June 1 and July 15. New companies are being formed all the time. We do not advise you and your friend, however, to give much thought to your present plan. It is not at all likely that you will be able to secure employment. Your lack of experience is a serious obstacle.

W. H. D.—We do not intend to discuss that subject at this late day. For twenty-five years we have been repeating this answer to queries exactly like yours: We have never seen that feat accomplished. Many acrobats have tried it, and failed. Two or three have been killed in attempting it. The man you name and another equally good performer have publicly asserted that they would be willing to essay the feat once a day if anybody paid them money enough; but nobody cared enough about it to put up the money, and there the matter has rested.

G. C. Chicago.—Four of those you name were once associated as partners, viz.: Harlow, Wilson, Primrose & West. Mr. Thatcher was not a member of that firm.

Strickland S.—He is. 2. B. J. Falk and Satony, both of Broadway. 3. She is married and in retirement. 4. Single.

L. S. and L. V.—1 and 2. We do not know the amount of their salaries, and we wouldn't tell if we did know. That is their own business, not ours. 3. From \$30 to \$40 a week for an ordinary performer. The act, as you describe it, is not very novel or startling.

C. C. Cleveland.—They are not one and the same person.

Dexter.—Only one company is playing "The City Directory." It was at Hartford on the day you give. There is another of Mr. Russell's troupe, but it is playing "Miss McGinty."

R. P. Coleman.—See the notice at the head of this column. Write to him as there instructed, and, after waiting a few weeks, should you receive no reply, advertise in our columns for information as to his whereabouts.

A. B. Albany.—We do not care to furnish the names of addresses of schools of acting in this city or elsewhere.

Mrs. M. R. Columbus.—You had better use the "quick memory" you speak of in your studies, which, at fourteen, you can hardly have finished yet. The stage is not the place for you. Turn your thoughts and hopes in some other direction.

J. M. West Detroit.—See the notice at the head of this column.

T. M. St. Joseph.—None are manufactured in this country, according to the music dealers here. Try an advertisement for one.

F. R. Buffalo.—Our correspondence from your city will keep you informed far enough ahead.

R. H. C. Stephenville.—1. Men to hang, distribute or otherwise circulate programmes, lithographs, etc., with and ahead of the show. 2. Generally from September to June. 3. We cannot promise definitely.

Mrs. H. W. C. Macon.—You had better advertise in our columns for it.

E. J. O.—See answer to "Mrs. H. W. C. Macon."

M. W.—We do not find any record of his death under either name.

U. F. Ex. Co.—She is with the "Miss McGinty" Co. Consult their route on the second page of this issue, and see the notice at the head of this column.

J. U. Newark.—1. He is not dead. 2. We do not know. 3. Since his boyhood. 4. It has not been played during the past three or four seasons.

K. M. Ogden.—1. He did travel west of St. Louis, and he had had work for others than P. T. Barnum.

R. E. T. Helena.—We are not familiar with the team to answer your queries. Why not write to Mr. S. himself?

J. D. T. Omaha.—1. 1836. 2. 1851. 3. We do not know.

MINSTER.—The exact date of the dissolution will be furnished to you on application to either of the former partners, whom you can address in our care.

F. L. W. Warren.—Born July 23, 1859.

R. D. H.—You can find that paper at Brenan's, 25 Union Street.

E. K. F. Dunkirk.—Probably you can procure such a book (if one of that kind is published) from Otto Maurer, Bowery, this city. Write to him about it.

C. T.—See the notice at the head of this column. We cannot violate that rule.

J. W. H. Red Jacket.—We would advise you to write to John P. Hogan, who advertises in THE CLIPPER. He will probably be glad to enlighten you on that subject.

CONSTANT READER (Metropolitan).—See answer to "C. T."

G. V. L.—All those plays may be produced by any purchaser of them in the published form. The one entitled "Bad Advice" is a version of "Les Petits Enchaînés," recently produced as "A Pair of Spectacles" at the Madison Square Theatre, this city, where it made an artistic success.

There is considerable risk involved in submitting your play to unknown persons. We would suggest placing it in the hands of a responsible agent, who will have better facilities for protecting it. You cannot entirely guard against theft, but you certainly can—if you have copyrighted the play—prevent plagiarism or infringement.

A. B. W. Fayetteville.—We do not know who controls that play now. Perhaps H. S. Taylor, 113 Broadway, can put you on its track. If he cannot trace it, advertise in THE CLIPPER.

P. M. Brooklyn.—1. The launching lasted from Nov. 3, 1857, to Jan. 3, 1858. 2. The envelopes are supplied to them free of expense. 3. Write to Harding, the music publisher, Bowery, this city. He will give you the names and terms of song writers. Or you can arrange with Bob Watt, of Philadelphia, who advertises in THE CLIPPER this week. 4. Any letters that may reach us will be forwarded.

"Two Natives."—Write to Ed. James, whose card appears in our advertising columns. He can get them for you.

M. J. L.—We do not recall the price, but you can get it of Houghton & Mifflin, 11 East Seventeenth Street. Mention THE CLIPPER, please.

W. A. W. Raleigh.—J. J. Armstrong, the agent of Union Square, this city, will furnish you with one. Write to him.

"Fatty." Omaha.—We never weighed him, and so we can't tell you. Write to him. He will doubtless be glad to enlighten you.

W. A. S. Springfield.—We cannot obtain a photograph of you. We like to oblige our readers, but we can't undertake to act as purchasing agents. Write to C. L. Ritzman, Broadway and Twenty-second Street, this city.

P. A. Amsterdam.—We do not know that they manage any company save the one now traveling in the West.

THEATRICAL, Pittsburgh.—1. See answer above to "W. A. S. Springfield." 2. There have been publications of that sort, but the "information" they gave was so grossly inaccurate that we prefer not to lead you into error by recommending them to you.

H. S. Galveston.—See the notice at the head of this column.

A. W. C. Cincinnati.—1. For published plays write to H. S. Taylor, 113 Broadway, or French & Son, West Twenty-third Street, this city. 2. We do not need one just at present, thank you.

D. M. S. Worcester.—See THE CLIPPER ANNUAL for 1891 for information as to the copyright laws and processes.

B. H. Pittsburg.—See the notice at the head of this column.

T. W. Salt Lake City.—1. James S. Mamit did play the Lone Fisherman before the late Harry Hunter impersonated that role. Mr. Hunter first assumed it Nov. 13, 1876, at Philadelphia. 2. T. W. wins. All three were killed. 3. We do not decide wagers as to private affairs of actresses. Write to the lady herself, if you desire your query pertinent.

CARDS.

O. K.—A. R. and D. were about to commence playing whist on a railroad train when a bystander said: "I will bet A and C win." The bet was taken by A. R. who said that they would not win. When the play concluded the points were exactly even, and the stakes were returned to the parties making the bet. Subsequently H. demanded that E pay him the amount of the bet on the ground that A and C had not beaten B and D. E refused to pay, claiming that the wagers were a draw, and he bet \$10 to \$5 that the Clippers would decide the original bet to be a draw. Who wins?—E loses both bets. B won the first bet, for the simple reason that A and C did not beat B and D. A tie game could not possibly make the bet a draw, nor has THE CLIPPER ever so decided.

G. H. S. Bay City.—B wins. The points score in their regular order—the right before the left.

O. H. T. Barnesville.—1. It depends upon a special agreement. In some circles it beats two pair only, while in others it beats three. The latter are players who never recognize it. 2. No answers by mail or telegraph.

Louis C.—You were not playing the game properly when you allowed two players to go alone the third time. The opponents of an alone player can score only two for a euchre. When it is mutually agreed to play the game improperly, however, a score of four is generally allowed for a euchre. It follows, therefore, that you should settle it among yourselves.

J. P. G. Barnesville.—When they each have but one to go, the player holding the high wins.

F. H. Paterson.—None of the players can score three points. It was a simple euchre, for which B and C are each entitled to one point.

P. M. Plainfield.—You are not compelled to play a heart under such circumstances.

KRENNER, Waterville.—1. A wins. E was wrong in his claim. 2. As a new deal can be demanded, no matter what the value of the card may be. 3. M depends upon the existing circumstances, though in most cases the dealer retains the deal.

J. S. Phillips.—B wins. When both players have two to go, low jack scores before high game.

MAX.—It was low. You win.

C.—B is correct in counting 15 for A's, 3's and 4's turned up.

R. J. K. Brooklyn.—B wins. He is entitled to a run of five for his ace, the cards laid 2, 2, 3 and 1. A is wrong in claiming that B cannot count the run after taking two for the pair.

H. H.—It is obvious that the pot was falsely opened, and very probably with fraudulent intentions. None of the players should be allowed to benefit by that round. The pot must be played for again, a new deal being in order, of course. Agree among yourselves as to the additional mill of chips to be contributed to the original pot.

BASEBALL, CRICKET, ETC.

S. C. M. Boston.—1. The Boston team in 1875 included Spalding, pitcher; Jas. White, catcher; McVey, Barnes and Schafer on the bases; Geo. Wright, short stop; Leonard, Jas. O'Rourke and Jno. Manning in the outfield, and Harry Wright and Benji, substitutes. Heffer and Geo. Latham were also given a trial at first base during the season. 2. He is wrong both as regards the date and composition of that Chicago team. The Chicago Club first took the field in 1870, when its team included Pinkham, pitcher; S. King, catcher; S. C. M. was a member of the National League in 1876.

F. I. Brooklyn.—See answer to "E. M. Brooklyn."

C. A. M. Philadelphia.—A new rule was adopted in 1889, to the effect that the team that beat and declared their inning at an end at any time during a one day match, or on the last day of a match of more than a day.

DICE, DOMINOES, ETC.

W. S. M.—The rule states: "A player throwing a die is entitled not only to four moves of the number thrown, but to a fifth move, and to a sixth move on the opposite side of the dice, and another throw in addition." Your opponent was, therefore, correct in his claim.

No. 5. A is not obliged to take the pieces remaining on the table, but he may take as many multiple of five for the spots a held in his hand at the time the game was blocked.

CONSTANT READER, Washington.—C lost. It was necessary for him to beat B's throw in order to win.

ATHLETIC.

H. H.—B cannot claim a tie and a draw. He undertook to beat a certain performance, and, having failed to beat it, of course he is a loser.

A. Y. T. Ashland.—The best lifting performance of the Canadian professional is that of raising clear of the floor 3,836 lb. of pig iron, pushing up with back, arms and legs until the platform on which the iron was placed was raised clear of the floor on which it rested. This was done on Oct. 1, 1888.

E. L. M. Washington.—The first 142 hours' roller skating tournament of importance that took place at Madison Square Garden, this city, was that won by Wm. Donovan, March 2, 1885. Wm. Donovan was second, third O'Brien, and fourth, and was the winner was 1,091 miles. Donovan died on April 10 following from the effects of a cold contracted, it was stated, during the week of the race. On May 11 he followed another similar race came off here, also for the purpose of raising money, and it was won by Alex. Snowden, whose score was 1,166 miles. Boyst was again second, E. L. Madocks finishing third.

H. W. L. E. Myers' record for running one hundred yards is ten seconds, made while he was an amateur.

TURF.

R. S.—Not within the last ten years, to our knowledge. The race for \$20,000, four mile heats, at San Francisco, Cal., came off on Nov. 15, 1873, and was won by Thad Stevens. Joe Daniels taking the first heat and second money, and True Blue winning the second heat and being distanced in the third. The latter two horses were sent from the East to start in that race. On Nov. 14, 1874, a similar race, for \$20,000, gold, took place at San Francisco, and was won in straight heats by Katie Pease. Joe Daniels was second in the first heat, and was distanced in the next. Thad Stevens finished fourth.

J. W. C. Rockville.—Robert Bonner states in his last catalogue that the price he paid for Sunol was \$41,000, or \$1,000 more than he gave W. H. Vanderbilt for Maud S.

RING.

C. P. Jersey City.—The measurements of George Dixon, boxer, columns here, were recently taken in Boston, Mass., by Prof. Montgomery, an instructor in one of the gymnasia there, with this result: Around arm, at shoulder, 17 in.; forearm, passive, 10 1/2 in.; upper arm, contracted, 13 1/2 in.; around the shoulders, 42 in.; inflated chest, 35 in.; thigh, 21 in.; calf, 13 1/2 in.

MANY READERS, Washington.—The second and last fight between Sam Collier and Barney Aaron took place at Aquila, Crete, Va., June 13, 1867, and was won by Aaron.

H. H.—The stated weight of Tom Sayers the day he fought John C. Heenan at Farnborough, Eng., April 17, 1860, was 161 lb. The American's weight was given as 157 lb.

S. F. C. Brooklyn.—Jack Dempsey stands 5 ft. 10 in. in height without his shoes.

B. S.—1. According to a special rule of the P. R. (which does not apply to all other sports), when a fight terminates in a draw all bets must go as to draw. 2. See Turf answers.

M. H. K. Cohoes.—We have no actual knowledge regarding the matter, but it is not likely that he had any large amount of money at that time.

NATGATUCK.—In that case the bet would be a draw also.

S. Pittsburgh.—The fight not having taken place, the money must be returned to the bettors, as the wagers were thereby rendered void.

J. C. R. Kincardine.—The fight not having taken place at the time fixed, nor being held Sunday and Sunday, the bet is null and void.

BILLIARDS, POOL, ETC.

W. M. D. Chattanooga.—All games which have been played with a player who withdraws from a pool tournament before such tournament is completed become null and void.

MISCELLANEOUS.

R. and W. Newark.—If, as stated in the communication now before us, the wagers were upon the wording of rule 6 of the New York rules for cock fighting, Ward wins the money.

M. P. Sedalia.—We do not find her address in the city directory.

S. T. M.—Write to Wm. Suydam, Union Square, this city.

A. D. McV. Albany.—Inscription amounts to but little or nothing. If you have been unable to get the playing card several in your city.

BARS.—The advertisement would cost \$1.40.

J. L.—B was right in his claim. Both coins felt "heads," according to your statement.

A. S. Shelbyville.—We cannot give the circulation of either paper. They may, or they may not, inform you at the publication offices.

G. D. S.—It begins on Feb. 11 and ends March 29.

E. K. K.—J. E. Dougherty, 235 Centre Street, this city.

CHESS.

To Correspondents.

"Let T. (where?)—If your questions had been more timely, answers would have been more to the purpose. In King 1.774 Part I, K. P. should be Q. K. P.; and in King 1.774 Part II, K. P. should be Q. K. P."

PROF. NORTON.—We comply with pleasure.

REV. J. P. SCHROEDER.—Thanks for solutions; other matters by my reply.

DOR. C. ROBERTS, Mitchell, S. D.—You will find game II. Gunsberg vs. Steinitz, as our No. 1,778, Jan. 17, 1891; also in our No. 1,779, Jan. 17, 1891.

R. W. LA MORNE.—Package mailed 31st ult.; we turn of our mind to the matter.

D. W. STEPHAN, Reading, Pa.—For anything you wish to see, apply to Will H. Lyons, Box 422, Newport, Ky., and you will promptly receive it.

REV. C. ROBERTS.—One "Annual" received, which shows that we are not alone in our efforts.

REV. C. ROBERTS.—We hear rumors of some new movement; so, once more, ask the favor of your address.

BRIEFINGS.—There are rumors fitting about a projected fourth congress of the United States Chess Association; but, though we have been unable to get in rapport with any of its officials, Mr. Gunsberg has made a visit to Albany, and the players there have had a talk in consequence of the projected congress. It is not yet known whether the projected congress will be held in Albany, or whether it will be held elsewhere. Mr. Gunsberg has made a visit to Albany, and the players there have had a talk in consequence of the projected congress. It is not yet known whether the projected congress will be held in Albany, or whether it will be held elsewhere.

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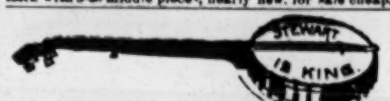
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